



liminal

relief

liminal

relief

liminal

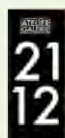
relief

The Fibres Student Association (FSA), in collaboration with the Concordia Ceramics Student Association (CCSA), presents *Liminal Relief*, an undergraduate exhibition that speaks to the threshold of being. It investigates the lived experiences that inform the making of a self, and seeks to dissect the hegemonic molds into which we are cast, time after time. To beat against alienating waves of erasure and to stand ground under the weight of excluding dichotomies demands intimate self-reclamation. The works of fibres and ceramic practices lend tactility and spatial form to the materialization of the invisible and the internal, to make tangible what is embodied, yet not acknowledged.

L'association étudiante en Fibres (FSA), en collaboration avec l'Association étudiante en céramique à Concordia (CCSA), présente « *Liminal Relief* », une exposition d'art au niveau universitaire qui aborde le seuil de l'existence. L'enquête mène sur le vécu façonnant la confection du soi, et souhaite décortiquer les modèles hégémoniques dans lesquels nous sommes assidûment moulus, et ce sans répit. Vaciller à l'encontre des flots d'effacement et s'enraciner fermement sous le fardeau des polarités qui cherchent à exclure exige une revendication intime du soi. Les œuvres en fibres et en céramiques rendent tactilité et structure spatiale à la matérialisation de l'invisible et de l'interne, à concrétiser ce qui est personnifié, mais pas encore reconnu.

The FSA members are / Les membres de la FSA sont:

Laila Hamouda, Annie Lafrance, Éloïse Labelle Joubert, Lindsey Lagemaat
Tina Le, Laura MacNeil, Julia-Autumn Savoy, Olivia Vidmar



Marieke Denil
Holly Fedida & Chris Mendoza
Caroline Gamiette
Laila Hamouda
Daniel Hart
Saba Heravi
Hea R. Kim
Annie Lafrance
Tina Le
Danielle Oostergo
Olivia Turchyniak
Camille-Zoé Valcourt-Synnott

Acknowledgements

Supervisor: Sarah Nance

**Thank you to our jury members: Sarah Nance,
Susan Surette, Janina Anderson, Anne Devatour,
Éloïse Labelle Joubert, Lindsey Lagemaat and
Olivia Vidmar**

Antoine Giasson at Galerie 2112

The Fibres Department

Concordia's Fine Arts Students Alliance

Concordia Ceramics Student Association

Marieke Denil

Denil is a BFA studio art student at Concordia University. Her practice includes painting, drawing and ceramic sculpture. Her work relates to her life, memories and the experiences she has everyday. Reoccurring themes throughout her work include the body and food; these appear in various forms of self portraiture and fast food items. Humor plays a big role in her life and work; Denil always tries to remember to not take things too seriously.



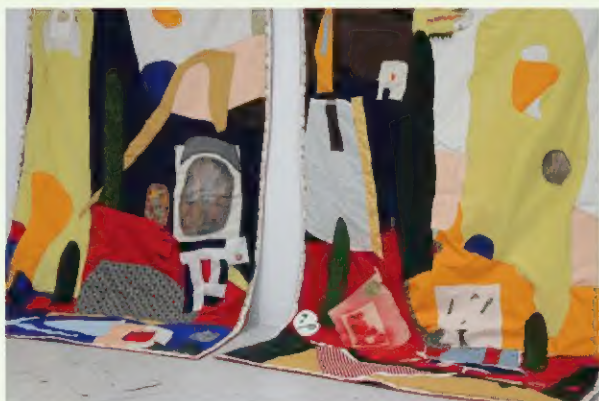
Pee on This, 2018, Glazed porcelain, 121.9 x 243.8 cm.

Holly Fedida & Chris Mendoza

Collaboratively, our work grows with an interest in dialogue. Exchanges that occur through language, discussion, and the re-working of images generated by the other person, are fundamental to our process of creation. Playing with the semantics of the visual languages that we create through a constant exchange of giving and receiving images, our collaboration takes on many mediums and physical forms. From collage to video, performance, and quilting, we aim to re-contextualize the idea of tenderness, whether it is towards the object, the surface or in our relationships. Confronting the act of image creation, made explicit through the process of collaboration, our work is taken up with the structures of care and concern and how they refer to the material traditions of craft, community, and conversations.



Interminable Fields (i am with you), 2018, Paint, embroidery and sewn fabric on quilted cotton, 121,9 x 213,3 cm



Caroline Gamiette

In my eyes, artmaking and motherhood are linked to the extent that they are both the manifestation of a gestation, of a birth. Through my textile explorations, I am interested in this very moment of conception where cell division begins, resulting in profound transformations. This is the moment when we move from infinite possibilities to the elaboration of a unique version of our genetic material. This autonomous entity then becomes the physical expression of unexpected beauty which lies in that process of hybridization. However, from a scientific point of view, the randomness of conception today seems increasingly controllable, which brings up the following questions: How does one define the anomaly? Should artificial selection be performed? To shape these reflections, I use fiber as a creative ground: I appreciate its malleability and its ability to take on multiple forms and uses, as a stem cell does. Through associations and recycling of paper and textiles, I combine textures and volumes using techniques such as shibori, molding and assembly. My research focuses on these processes of intermingling, alteration and recombination that lead to the creation of new genetic landscapes emerging from a complex inheritance.



Hybrides, 2018, Paper pulp, polyester, 3D printed resin, 14 pieces of 32cm in diameter

Laila Hamouda

In my work, I'm interested in themes of displacement, chaos, connection and disconnection to one's roots. I've been working with fibres, exploring its sensuality and how it works with other mediums and in different spaces. My artistic process is somewhat disorderly; I start off with an idea in mind and then keep exploring until I reach a piece that I'm satisfied with. I make work that relates to how I feel, being in a place that is different from my country. In a way, I'm figuring out how to deal with my immigration through my art. When people see my art I don't strive for them to understand it, but rather to feel some of the confusion I feel in my life.

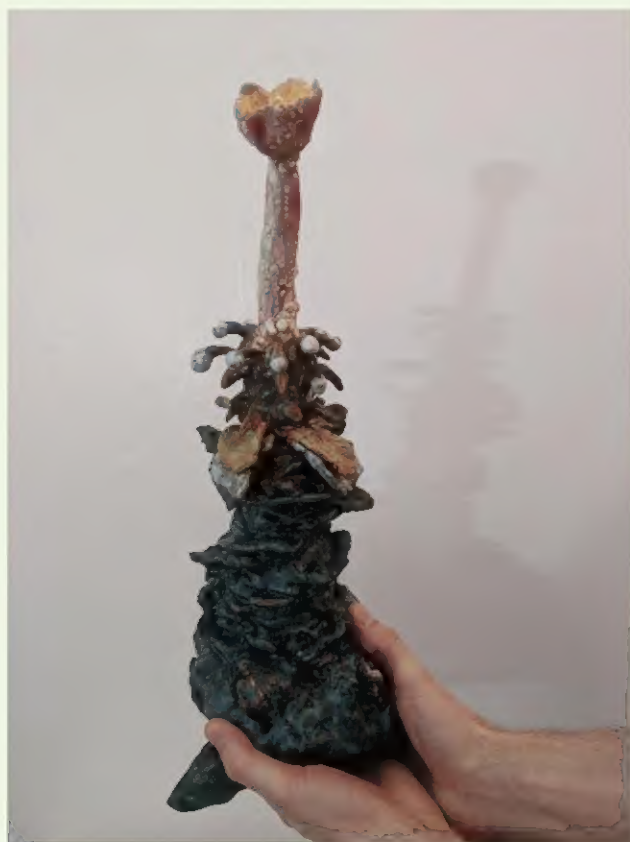


*Bistro 1815, 2017, Dyed velvet and video installation,
140 x 95 x 15 cm, 2 minutes and 24 seconds on loop.*

Daniel Hart

An art practice about the importance of play and self representation through creation.

In a New Yorker interview with Laura Owen she said she doesn't believe in innate talent. "It's about desires and passions that lead to a focus on certain things and seeing the world in a certain way," she says. Sharing the particular way you see the world is a powerful and emotive action that grows fertile, imaginative spaces for others. Lately this has been my inspiration to create, and is what drives me to focus on experimenting with new mediums such as ceramics, and to share discoveries and imagery from my memories and imagination to the (best)worst of my "innate talent".



Bulb from Ceramics 200 series, 2017, Terracotta and low fire glazes, 38.1 x 15.2 x 15.2 cm.

Saba Hervai

I have been working with the idea of home, memory, and identity. As an immigrant collide of cultures is what I deal with every day. I look at this broad subject from my point of view and in fragments so I can make sense of what is going on. I try to tell intimate stories by utilizing objects, stories, and photographs. In my work objects and belongings become as important as the subject to expose the narrative. They are an integral part of my narrative.

I create a direct and an intimate opening in to analyzing my transition and every day. I am interested in the intimate and the personal. Observing objects at the small scale helps me to create an emotional response to reality.



Still Life of Memories, 2017, Ceramic, terracotta with engobes and glaze + video, 150 x 10 cm.

Hea R. Kim

Hea Kim, is a Korean-born Canadian immigrant and a multi-disciplinary artist interested in creating a seemingly playful installation artwork but is actually a lot more sophisticated than that. Her art is all about the interception of burgeoning subcultures and the hybridization of contrasting feelings, materials, and concepts. Through her art making, she explores eclecticism of materials erase boundaries by combining juxtaposed ideas, and deal with the complex destabilization of her inner space. She works with mixed media sculpture, making and arranging multiple components into intricate narrative scenes.



I Thought I Was Following the Clouds but Clouds Are Following Me, 2017-2018, Ceramics, felt, chicken wire, paper, 33 x 30 x 18 cm.

Honda LaFrance

To seek to forget, to discover to get lost. As if there was no beginning. As if there had never been an end. And then, what we must see is not consistent with what we must think about seeing, or rather, what we think we should see. For my part, I still find a certain comfort, in this reality, this binary atmosphere. Thus, my work, as much in my practice in textile, painting or drawing, is felt in the minutia and the particular attention to which I lend myself, if only for the duration of a conflicting lullaby. My style wavers between the Sino Quebec culture, between the Quebec parent and the Chinese child, to adopt certain verbal, plastic and historical forms that suit me. To tell the truth, the artistic practice turns out to be a thin wall, between what is controlled and what exceeds others. However, it is a language that is constantly changing its form, to learn, and to unlearn, but in the end that adapts itself to the one who, by giving of oneself, forgives and gives all back in return.



Irina Le

My work, rooted in conceptualism, dissects the processes of shame that are inevitably woven into identity as a result of marginalization by social constructs. In a capitalist plutocracy that actively works to instill alienation, I am interested in human resilience and the weight of coping mechanisms - there is a thin line that distinguishes self-preservation from self-censorship from self destruction. My investigation serves to deconstruct the self-perpetuating cycle of Power and the sinister systems that subtly upkeep it, all while trying to unpack and better understand the many repressed Selves and Truths that inhabit me. Though I frequently experiment with fibres, installation and video/sound, drawing and writing are central to my practice; it is where I begin. Mark making, as an extension of the body, is the most intimate manifestation of oneself. It is imbued with deep sensibility and records everything felt, from delicate subtleties to erratic agitation. It allows for contrasting concepts to coexist cerebrally while engaging in a layered and paradoxical dialogue and it is within these contradictions that I explore themes of ambivalence, neuroticism and self-worth.



Danielle Oostergo

Hailing from the West Coast of Canada, I am what you would call a Montreal transplant. This cross country move provided me with the opportunity to explore a new city and create a new community, both of which have inspired much of my work.

Working with a simple geometric form, I accumulate multiples in order to arrange various scenarios that explore different social situations and celebrate the beauty of form. Subtlety plays a large roll in my work and I often allow the material to speak for itself and leave the ceramics unglazed.

My work represents people and the way they interact with one another. In these interactions there are often diverging perspectives on the situation and I aim to highlight how they can be interpreted in many different ways.

Each block, like a person, is unique. I value the aspect of the handmade and the imperfections this implies. With a multitude of blocks, the imperfections become more apparent, but like with people, that is what gives them their beauty.



Silence my Fear with Hope, 2018, Ceramics, sheet metal, magnets, 121.9 x 121.9 cm.

Olivia Turchyniak

I spend a lot of my time researching topics related to sexuality (I'm a textbook Scorpio), gender, identity and the binaries found in current day western society (yet another cis white woman feminist, groundbreaking). These topics of interest, and the conversations I have with like minded individuals spark my conceptual ideas when it comes to my art practice. I have dabbled with every medium, in order to represent certain concepts. However, specifically in my paintings and drawings, I often reflect very personal psychological states of mind, manifested in representations of self portraiture, and of those who are close to me. I use my body to reappropriate the female form, in a way that I am choosing to represent it, contrasting past ideas of the female nude, historically portrayed and occupied by the male gaze (I essentially got really tired of being taught who the great 'Fine Art masters' were, over and over again, when inevitably all of them were men).



YH, 2018, Terracotta (semi-glazed), yarn, 45.72 x 25.4 x 2.54 cm.

Camille-Zoé Valcourt-Synnott

I am interested in everyday utilities, the actions involved in the (re)construction of objects, and the processes of making as poetic and powerful gestures in themselves. I pose questions about the way we value work – especially in an artistic environment – and how our perceptions towards labour change in different contexts. Those considerations are achieved visually through a special interest in traditional techniques such as printmaking, papermaking, textile construction, and craft – using and combining their charged histories to challenge our perceptions and expectations as viewers.

I create a dialogue involving these underlying concepts: the handmade and the monetary value of the artist's work, presenting "the artist" as a working person and playing with how their place shifts socially. The concept of invisible labour is something I want to examine, both in the art world context but also as something present at large in consumer culture in the way we perceive and attribute value to (art) objects. I seek to understand and criticize how art is an intrinsic part of economy, and continually re-evaluate my place as an artist – choosing to participate in a different manner or not participating at all; by voluntarily creating work that pose questions about monetary value within artistic and cultural contexts.



One Pair of 531 Levis Jeans / 100% cotton; 603.3g Sweater; 88% decolored black socks; 99% black dyed white socks; One pair of thermal felt insoles, 2017-2018, mixed media, 243.84 x 243.84 x 213.36 cm.

ESA